

# "THE HILLDALE NEWS"

No.35

FEBRUARY

1967



## INTRODUCTION



NOT many years ago the Talking Machine was a curiosity; later a novelty. At that time the fact that it reproduced sound was sufficient in itself. It is no longer a novelty, but is a musical instrument of the highest order. The public are critical and insist on having the best results. Talking machines are the most popular entertainers of the day. **Every home has one or wants one.** It is better than any other musical instrument because it combines them all; a whole orchestra or band, if you like, with an unlimited repertoire. The enjoyment of a record, no matter what it is, depends entirely on the accuracy and clearness of reproduction. That is why it is worth while to buy the most carefully made machine on the market and one that is durable as well as simple in construction.

Just the thing for home entertainment or dancing



# NEW TAPERING ARM ZON-O-PHONES ARE THE BEST

## HOME TAPERING ARM ZON-O-PHONE

**Motor**—Plays one large record with one winding, can be wound while running.

**Cabinet**—12½ inches long, 12½ inches wide, 7 inches high.

**Sound Box**—Universal.

**Tapering Arm Attachment**—Complete.

**Horn**—Black japanned, 14½ inches long, 9½ inch bell.

**Turntable**—9 inches. Any size record can be used on this instrument.

**Needles**—200 with two-part box for new and worn needles.

**Home Tapering  
Arm Zon-O-Phone**



**Price - \$20.00**

## REPAIR PARTS

**For the New Taper Arm Zon-o-phones**

**F**OR the convenience of those who meet with an accident, we give a list of the parts most liable to break.

All parts are interchangeable. The following parts will fit all new style Zon-o-phones.

Main Spring	-	\$1.00	Regulating Screw and Head,	\$ .50
Brake Spring	-	.25	Winding Key	- - 1.00
Governor Spindle	-	1.00	Mica Diaphragm	- - .35
Governor Complete	-	2.00	Stylus Arm	- - .75
Governor Spring	-	.15	Needle Screw	- - .10
		Diaphragm Arm Screw	-	.05

We have a complete list of parts for dealer's use, which will be sent upon request.



## PARLOR TAPERING ARM ZON-O-PHONE

**Motor**—Plays five minutes with one winding; can be wound while running.

**Cabinet**—Polished oak, 12½ inches long, 12½ inches wide, 7 inches high.

**Sound Box**—Zon-o-phone.

**Tapering Arm Attachment**—Complete.

**Horn**—Morning glory, red, blue or green, 18 inches long, 17 inch bell.

**Turntable**—9 inches. Any size record can be used on this instrument.

**Needles**—200 with two-part box for new and worn needles.



Parlor Tapering  
Arm Zon-O-Phone

Price - \$30.00

## CONCERT TAPERING ARM ZON-O-PHONE

**Motor**—Two springs; plays 3 10-inch records; can be wound while running.

**Cabinet**—Quartered oak with hinge top, polished by hand three times, 14 inches long, 13 inches wide, 8 inches high.

**Sound Box**—Zon-o-phone.

**Tapering Arm Attachment**—Complete.

**Horn**—Morning glory, red, blue or green, 27 inches long, 22½ inch bell.

**Turntable**—9 inches. Any size record can be played on this instrument.

**Needles**—200 with two-part box for new and worn needles.

AS ANNOUNCED EARLIER THE SOCIETY'S EXHIBITION WILL TAKE PLACE AT THE LECTURE HALL OF GRESHAM COLLEGE (CORNER OF GRESHAM STREET AND BASINGHALL STREET. LONDON. E.C) FROM MONDAY 31st. JULY TO FRIDAY 11th. AUGUST NEXT. THESE DATES ARE INCLUSIVE.

Gresham College is in the heart of the City of London midway between the Bank of England and the Guildhall.

The exhibition is to mark the 90th. Anniversary of Edison's first phonograph patent in August 1877. This year on 11th. February sees the 120th. anniversary of Edison's birth and as he was the first patron of this Society in 1919, it is fitting that we should do our utmost to make it an unqualified success.

As you may know, John Carreck, our Archivist, and George Frow, our Chairman, have been working on a scheme for some months and can report progress.

It is proposed that the Exhibition should consist of four main groups:-

1. The History of Sound Recording and Reproduction

arranged as follows -

- a. Edison and his Phonograph Work
- b. The Victorian scene
- c. The Columbia Graphophone
- d. The Edison Phonograph 1900 - 1929
- e. The Continental Pioneers
- f. The Edwardian Gramophone
- g. The Toy grows up 1914 - 1925
- h. Electrical Recording 1925 - 1945
- i. The Age of Hi-Fi

2. Specialised Groups

- a. The Sound Film
- b. Grand Opera
- c. Music Hall
- d. Office Phonographs
- e. Coin - Slot Machines
- f. Books, old and new

3. Small Items

- |   |                                      |
|---|--------------------------------------|
| Record Labels                               | Needle Boxes, cutters and sharpeners |
| Catalogues                                  | Sound boxes, pick-ups                |
| Home recorders                              | Miniature and model gramophones      |
| Speed testers, various "78" accessories     |                                      |
| Gramophone postcards and Anniversary cards. |                                      |
| Advertising records and record covers.      |                                      |

#### 4. Members' Exhibits

A collection of members' machines in fine condition.

The more unusual the better.

Members have promised to organise the arrangements of certain items in groups 2 & 3 above and those with suitable contributions are asked to contact them direct at their home addresses, (to be found in the list of members)

Grand Opera - Bill Brott	Music Hall - Ernie Bayly
Early sound on film - Leslie Kaye	Gramophone postcards - Bill Brott
Miniature & china gramophones - George Frow.	Pathe items - Len Watts

Offers of loan of the following items are still required -

- Tin - foil Phonograph
- Items suitable as Victorian background, yes, even an aspidistra or two.
- Original Edison letters and personal items
- Edison Kinetophone
- Neophone disc machine
- Brunswick Panatrope
- Electronic '78' Juke Box
- Edison lateral-cut disc
- Early automatic record changers
- Wire recorder of the 1940's
- Early recording machines
- Sound-on-disc turntable for Vitaphone system
- Electric record playing desk of the mid-thirties
- Early radiogram (1940) era

If you have any of these items, and are willing to lend them, please don't hesitate on account of transport difficulty. If it is reasonably possible to collect by car, this could no doubt be arranged.

We are arranging insurance, and are taking precautions to ensure security. More offers of exhibits are welcomed, and we should like to hear if you can take part in helping to set up the Exhibition on Saturday 29th. July, and dismantle it at the end. We should like offers from members to be stewards and guides at the Exhibition. Any offer of van or car transport would be appreciated.

Special evening meetings will be arranged during the Exhibition dates so that we can get to know our visiting members better. It is also hoped to have a special showing of Edison films at some time during the Exhibition period.

Ernie Bayly is hoping to arrange a daytime visit to the Decca record factory at New Malden & hopes to include details elsewhere in this magazine in an odd corner.  
C.L.Frow.

J.N.Carreck

London S.E.26

Chislehurst,  
Kent.



73

CATALOGUE of EDISON TWO-MINUTE CYLINDERS  
PUBLISHED 1964

Some additional information has recently become available and the following amendments may now be made to your copies.

Volume 1.

page 33 it is NICHOLAS Scholl

Volume 2.

page 10. now identified -

7924	Baby Mine		Price
7925	The invincible Eagle March	banjo solo	Vess L. Ossman
7929	Ev'ry Ducky has a Raglan on		A. Collins
7930	De Berlots 6th. Air	violin solo	Charles d'Almaine
7931	I Want somebody to care for me		Will F. Denny
7932	My Lady Love		Joe Natus
7933	March Arcadia	dulcimer	Gibson
7938	Simple little sister, Mary Green		Byron G. Harlan
7940	The treasures of the sea are buried deep		J.W. Myers
7941	Lizzie! is he?		J.W. Myers
7942	I'll be with you when the roses bloom again		Harry McDonough
7943	Sleep well, thou sweet angel	piccolo	Frank S. Mazziotta
7944	The spider and the fly		Byron G. Harlan
7946	Drinking Song (From Martha)		Frank C. Stanley
7947	Hush! Don't wake the baby		G.P. Watson
7948	Nobody ever brings presents to me		Harlan and Stanley
7949	Indeed		Joe Natus
7951	I'd lay down my life for you		Harry McDonough
7953	Schultz on dogs		Frank Kennedy
7954	The Honeysuckle and the bee		Harry McDonough

contributed by Gerry Annand

(Editor's note. 'Patience is a virtue we are told, but without Gerry's indefatigable eye these items would not now be reported in these pages. Congratulations!)

\* \* \* \* \*

CENTENARY of YVETTE GUILBERT

by Alan Forrest

Sandwiched between a chamber music concert and a piano recital I found advertised by the Brussels' Atelier an "evening devoted to the memory of Yvette Guilbert and commemorating the centenary of her birth". I went along, fearing nevertheless that in such august place all the vulgarity, the cattiness, the fun and even the humanity might be taken out of Yvette Guilbert and that we might find her elevated to a cultural phenomenon.

My fears were not entirely set at rest by the first part of the evening: a description of Yvette Guilbert by the pianist who accompanied her for the last sixteen years of her life (she died in December 1944), Renée Félix. Mlle Félix obviously hero-worshipped Yvette Guilbert - as well she might - and gave a sentimental account of Yvette's meteoric rise to vaudeville star via mannequin, salesgirl and actress. We were told of her visit to Gounod, who advised her on no account to have any training because she had a series of voices and not one; this phenomenon might be ironed out by a conventional training. We learned of her friendship with Toulouse-Lautrec, brilliant success at the Cabaret Bruant, appearance before the future King Edward VII, her U.S. trips, and the granting of the Légion d'Honneur.

More interesting because first hand was Renée Félix' account of her later life, even though her powers were then on the decline. Yvette married around the age of forty and husband and pianist obviously hated each other like poison. Mlle Félix told with relish the story of how Yvette was delighted to find, whenever she went on tour with her husband, a huge bunch of her favourite flowers from him waiting in her hotel room - however, the next day the accompanist would have to go round to the florists to settle out of Yvette's account the bill which the husband had omitted to pay!

My fears about the evening were, I am glad to say, completely stilled when Geneviève Touraine came on to sing some of Yvette Guilbert's songs. She could not have been any other nationality than French, with her expressive gestures, delicious voice coming up from the throat and delighted smile mirroring the audience's reactions to the naughtiness of her songs. A waggle of the hips, a whisk of the fingers almost six inches long, and we were instantly transported to the Paris of the 1890's.

Of a choice selection, my favourite was "Quand on vous aime comme ça," the singer relating successfully how her lover had hardly declared his love before he was threatening to throw her out of the window, how whenever she was with him she came out with arms black and blue, how his embrace caused her lips to be bitten and swollen for a week after - each verse followed by the chorus: "Ah what pleasure when one is loved like that;"

I was surprised that "Le Flacre" was not on the programme but to everybody's delight it came up as the first encore.

My greatest thrill was hearing one of the three Yvette Guilbert songs which I have on cylinder, "Partie Carrée (the foursome)". It is the weakest of the three in volume and all I had been able to understand of it was "boudin" (sausage) and "bouton" (button) repeated several times over.

I now know that it refers to Mr. and Mrs. Boudin and Mr. and Mrs. Bouton, who are always seen around together. Every Sunday evening the Boudins treat the Boutons to a theatre visit; this is always preceded by the Boutons taking the Boudins out to dinner. It would be unthinkable to invite one couple without inviting the other. Mr. Bouton's occupation is stringing rosaries, while Mr. Boudin - of course - strings sausages. Now Mr. Boudin has been doing with Bouton's wife exactly what Mr. Bouton has been doing with Boudin's wife. So it is not surprising that when Boudin announces proudly to Bouton that he is going to be a father, Bouton has like news to communicate to his lifelong friend. Not quite the same style as English Music-Hall, but good harmless fun really!!



This reprint of 40 pages continues our series of reprints and will assist with the identification of Columbia machines. All ready for immediate despatch. Price 7s. 6d. ( \$ 1.50) including postage. Available from the Secretary. Please make money orders, postal orders, cheques payable to The City of London Phonograph and Gramophone Society,

\* \* \* \* \*

## OUR ILLUSTRATIONS

We are grateful for our cover illustrations and 'inserts' to Mr. W. Moran and the Stanford University of California. (We have said this already elsewhere), but failed to mention that the original catalogue dates from around 1903/4 when the Zon-o-phone company was again under the control of Victor Company. The original cover was coloured pale green, gold and 'yellowish'.

\* \* \* \* \*

## SOME QUERIES from GEORGE WONCH

I have a number of queries, who can help? Either send the answers to me or the Editor for inclusion in a forthcoming issue of THE HILLDALE NEWS. When replying, please quote source or reason, for we must be as accurate as possible!!!

Query 1. I have cleared up most of my queries about the "Little Wonder" records which I have (which were issued by U.S. Columbia 1914-21.c.), but the following eludes me - 312 "Tosca - E lucevan le stelle" tenor solo. (matrix 312-1-D162) and 313 "Cavalleria Rusticana" - Brindisi" tenor solo (matrix 313-135). The question here is, are these by Caruso, Lazaro, or who?

Query 2. I have a Remington Morse record number 13516. Tenor soli "Macushla (7918-39) / Lamour toujours lamour (7919-40). A nice smooth-sounding tenor of the McCormack type. Who is this singer? In what years was this particular label manufactured, and who was the parent company?

Query 3. Trail record: La Rieve - "Joyeuse" (2410) / Pour la Netou (2417). Both sung in french by same tenor with orchestral accompaniment, sounding somewhat like Schlipa. White label with green lettering with name of selection - not for sale - 'old time' writing. Who is this?

Query 4. Test record: Two Italian songs - same song by the same tenor. Numbers on label are 7583(a) and 7583. It says "test -not for sale-" a catalogue number 20, black lettering on white. Nice tenor. Who is this & what company?

Query 5. Test record: Old time jazz with tenor vocal chorus & trombone solo near end - "Daisy Daip" (7554) / Sicilian Song (in Italian) tenor solo (7552-1). On label "test -not for sale- the words date, title, Cat. no. label. no. remarks = price - O.K. Ref. White label and black lettering and the number 14. Who were the artists? What was the company?

Query 6. I know the artists here, but wish to know the date. Test record: Jane Nielson & the Shannon Four: "When the Cathedral bells at twilight chime" (4273B S) / "Beautiful Lautaur" (4273A S 7738 B). Test record - The Compo Company - pressman - not for sale - white background, brownish printing. MORE TO FOLLOW . . . . .

\* \* \* \* \*

Your Editor is great need of articles

# Columbia Wax Cylinders - Block Numbering.

76

by: Russell Barnes.

\*

Some months ago our overworked secretary very kindly circulated via this magazine - a foolscap sheet asking that all members supply data on all the Columbia wax cylinders held in their collections. Many of you helped and on one later occasion we reported on the findings to date. Ken Lorenz of New York supplied his files and his work formed the foundation here in England. I would like to set out here data on the block system of numbering as (apparently) allocated by the parent office in the United States.

\*

1 upwards	U.S. Marine Band.
500 upwards	Sousa's Band.
1001 "	Washington Military Concert Band.
1501 "	Gilmore's Band.
1601 "	" "
1801 "	Old Guard Band.
2001 "	23rd Regimental Band.
2101 "	Banta's Orchestra.
2501 "	Issler's "
2700 "	Gilmore's Brass Quartet.
2801 "	Metropolitan Orchestra ( from 1896)
2801 "	reissued with various Cornet duets
3001 "	Sig. Andrea Coda (Trombone)
3501 "	Eugene Coffin (Saxophone)
3700 "	Jules Levy or B. Kryl (Cornet)
3801 "	Vess Ossman (Banjo)
3901 "	Cullen and Collins (Banjo Duets)
4001 "	George Gaskin (Tenor)
4501 and 4600	Various Baritone Solos
5001 "	Dan Quinn (Tenor)
5601 "	" " (Baritone)
6000 "	J. W. Myers (Baritone) from 1896
6001 "	later reissued as various duets
6301 "	Will Denny (Tenor)
6501 "	Edward Favor ( " " )
6601 "	Minnie Emmett (Soprano)
7000 "	Will Denny (parodies)
7000 "	originally (1896) soli by H. Holcombe.
	but re-allocated sometime after 1900.



7100 upwards	J. J. Fisher (Baritone) solos
7200 "	Len Spencer " "
7300 "	" " "
7400 "	Arthur Collins ???
7501 "	F. de la Rosa (Spanish songs)
7501 "	(also used for a few other cylinders)
7600 "	George Johnson (Baritone)
7651 - 7670	Srr. Adamini: Italian and Spanish songs and Operatic items.
7750	Spanish and Mexican songs by either Adamini or Carlos Francisco.
7800 upwards	Russell Hunting (songs)
7901 "	Edward Clarence songs
8000	in 1896 was allocated to Frank Rebstock but later re-issued to Peter LeMaire.
8201 "	German Songs: by either Rebstock or Deusing.
9001	Tenor and Baritone duets: Dudley and Macdonough ?
9301 "	Original Lyric Trio
10001	Auction Recordings: W. O. Beckenbaugh.
10301 "	Dutch Dialect recordings: Frank Kennedy.
10501 "	Recitations by George Graham.
11001 "	Talking recordings mostly by Len Spencer.
12000 "	Kylophone soli: Charles Lowe.
12500 "	Orchestra Bells: Edward Rubsom ?
12600 "	Whistling soloi: John Yorke At Lee.
12700 "	Saxophone: Jean Moerenins ???
12800 "	Drum, Fife and Bugle Corps recordings.
13000 "	Minstrels (various)
14000 "	Yankee Stories: Cal Stewart.
15000 "	Columbia Orchestra.
23500 "	George Schweinfest (Piccolo)
24000 "	Vocal Solos - Orch Accomp.
27500 "	" " Gilmore's Band.
29000 "	various Baritone solos etc.
30000 "	Hungarian Vocals.
30200 "	Hawaiian "
30300 "	Swedish.
30400 to 30410	appear to be ten various cylinders by various recording artists - including dialect items.
30600 "	Polish Vocal items.
30800 "	College Songs: Quartet
30900 "	May have been allocated to the Salvation Army. - two cylinders are known -
32000 "	appears to be a large block allocated to numerous singers and instrumentalists (Banjo etc.)

## No.28. Edison Blue Amberol 2002

## "A Woodland Serenade"

Played by the Woodwind Section of the  
Edison Concert Band

Composed by Angelo Macherori. Arranged and conducted by Frederick W. Ecker

This delightful serenade was written originally as a song, and became very popular in Europe and America.

It was sung by Madam Adelina Patti at many of her song recitals and attained a fame equalled by none of the composer's other songs, except perhaps "For all eternity". Anna Case recorded this in March 1926 on Edison Diamond disc 82345.

Angelo Macherori was born in Italy, but lived most of his life in London where his best works were written and published, and where he died in the early years of this century.

\* \* \* \* \*

The Travels of Uncle Josh      by M.E. Nace

One of the real characters of the recording scene from the early 1890's until his death in 1919 was Cal Stewart, better known as Uncle Josh. Although he specialised in impersonations of rustic New Englanders, Stewart was born on a Virginia farm.

He became the understudy of Denman Thompson in "The Old Homestead" and his 'Uncle Josh Weathersby' probably derived from Thompson's 'Uncle Josh Weatherb'

Not only did Stewart 'freelance' dozens of comic talking records (many genuinely amusing today), he also travelled the world in a most amazing way. He went abroad to establish recording laboratories in Europe and the Orient for Thomas A. Edison. He explained the process of recording and procured many valuable and interesting recordings among which was Pope Leo XII's Benediction to the Catholic people.

Opera records were made and Chinese stories, which might take 800 cylinders to complete. It was a rich man who owned a complete story!

In London Stewart was the guest of King Edward and was also received by the rulers of Austria, Egypt, Germany, Persia, Russia and Siam. The Empress Ti Ann invited him to the Imperial Seventh Garden. Mark Twain and Will Rogers were among his friends.

Quite an achievement for a Virginian born on a poverty-stricken farm, who had his first theatrical experience at the age of seven in Baltimore playing a 'picaninny' in a dramatisation of Mrs. Eden Southworth's masterly romance "The Hidden Hand"

\* \* \* \* \*

Cleaners      wanted      .      .      .  
(reply to Hon. Secretary)

Can someone with a chemical turn of mind suggest the best way to clean dirty brass or copper horn?  
Who can recommend an acid? Alkali? etc?



THE THINGS I SAY ABOUT THE RECORDS  
I PLAY. No.19. by ALEC KIDD

79

Edison Blue Amberol 1563. "Aunt Dinah's Golden Wedding "

Fourth Correspondence and FINAL comments.

In my article in the October issue of THE HILLDALE NEWS I wrote humorously "To travel hopefully is better than to arrive". This was in reference to my attempt to trace the female impersonation in "Aunt Dinah's Golden Wedding".

I have travelled 'hopefully' but have not arrived at any authentic identification and so must assume that there is nobody alive today with a knowledge of the scenes within the Edison recording studios at 79, Fifth Avenue.

Many thanks to all the writers of friendly letters who expressed their various opinions; one of whom was Quentin Riggs. He writes -

Dear Alec, Perhaps I should not be making positive statements about the artists who I think took part on that record, but to the best of my knowledge and experience it was as I stated. I am at a disadvantage because I do not have that record with me in Germany. When it was made, The Premier Quartet took part in most of the vaudeville sketches, and since John Bieling did so many female voices at that time, I feel that it would have been unnecessary to engage Byron G. Harlan to do a female impersonation.

Sincerely, Quentin.

You know that I welcome correspondence in connection with these articles and also require biographical details of early recording artists. I am anxious to contact who have actually met any of them. Any anecdotes will be welcomed and will be faithfully reproduced and acknowledged in these articles. So, dear readers, if you come within this category write to me at [REDACTED] Leigh on Sea, Essex.

\* \* \* \* \*

THE DECEMBER 'PUCK'

Several readers have told us that the phonograph illustrating our cover for December was very similar to a machine which they own, except for minor details, leaving positive identification a little doubtful. One Member from the 'European Continent' thought it impossible that they could have imported machines from Europe to sell so cheaply, or be part of a combined 'deal' of machine and cylinders. Mr. Sydney Keast whose father had a shop selling and repairing 'talking machines' and records has written -

"Your front page illustration is the image of my Lyre-patterned PUCK except that mine is fluted, or as we used to call it, a 'flower horn'. The wire guard was on the early machines, but it was dispensed with later. It retailed at 5s. 11d. Father bought them at £1 - 10s. per dozen from the Polyphon Company and sold them together with twelve cylinders."

Summing up, I suppose it is fair to say that there were several companies who made this type of machine, just as small nondescript firms make record players today, so it is not surprising that many of you possess a machine very similar, but not exactly the same. EDITOR.

## MR. CHESTER Y. de KAY

My brother was born and raised in California and for many years associated with the Southern Pacific Railroad in the motor maintenance department. He retired some five years ago. His hobby was collecting old phonographs and records. He became quite an authority on phonos, their repairing and conditioning.

Curiosity started him in his hobby. Some twenty-five years ago he purchased a home and in the attic found many old cylinders but nothing on which to play them. He started looking for 'machines', became interested in restoration work and making horns for early models.

He complained of chest pains during the evening of 6th. November and entered a local hospital for observation. He passed away quietly the following morning.

George H. de Kay

CHESTER Y. de KAY died unexpectedly on 7th. November, 1966. He was 68. He had his breakfast, but when the hospital attendant returned, he had passed away quietly. Subsequently, his widow Thelma died in her sleep on 3rd. February, 1967.

CHET de Kay was widely known throughout the San Francisco Bay area by dealers and collectors and shops who for years had put aside phonographs, records and allied articles for him. His collection grew to be one of the finest in the country embracing nearly every model Victor plus many assorted and unusual disc and cylinder machines as well as recordings of all sizes and types. Only last year newspapers featured his collection and part of it was displayed at the Oakland Arena. Chet told friends he planned to show the collection in a suitable permanent display, but had been unable to set it up completely.

He cast arms, cranes, supports, reproducer castings and elbows, cut new wooden supports and additional parts, often casting a replacement part to restore one machine. Chet worked closely with machine shops turning out castings and replacement grilles and repainting such difficult pieces as the unique "Fairylamp" gramophone made by the "Endlessgraph Phonograph Co." in the U.S.A., perfectly duplicating the original bronzed effect.

Chet's many correspondents all over the world will be saddened to learn that his entire collection has been disposed of. The repair and parts work begun by Mr. de Kay will be continued by his protegee and colleague, Edward Linotti of [REDACTED] Lafayette, California, to whom enquiries may be made.

Chet de Kay was a wonderful friend, a helpful and engaging protagonist for phonograph collecting, a generous booster of the art, and above all a fine, warm man. He will be missed by his many friends and fellow collectors the world over, and especially by those of us fortunate to have known him personally.

Lee R. Munsick.

\* \* \* \* \*

OUR ILLUSTRATIONS. We are very grateful to Mr. Bill Moran of California who kindly loaned us an early U.S. Zon-o-Phone catalogue. It was the dimension of the title page, so was re-arranged in the 'negative' stage to fit our pages. We omit the page telling how to order by post.

MEETINGS AT 'THE HORSE & GRINCH' commencing 6.30 p.m.

14th. March programme by George Walter

11th. April programme by our President Gerry Annand.



Edible Stewed Hambone No.224,165

"Sausage and Mash"

by Tom Walls, published by Samuel Isaacs

Sung by the Chippolatta Quartet, leader Ima Banger.

This Quartet dates from the mists of antiquity. Our first authentic news arises from a difference of opinion between Edison and John Kruesi as to whether "Sausage and Mash" or "Mary had a Little Lamb" should be the first words on the phonograph. Edison was the boss, and that was that, classic poetry being what it is. From that day the Quartet had unrivalled success until the early days of the First World War when they became a government receptacle for sawdust, earning for themselves the invidious title of the Wooden Walls of England. At the end of hostilities, they quickly recovered their former status, and could be heard in all hotels, restaurants, speakeasies, etc. They never, however, attempted to compete with the stalwart of the years, The Railway Bun. Concrete will tell. The Second World War found them again as receptacles for sawdust, and were used, mainly, for bombing Berlin during the 'phoney war' period, and as sausage balloons over London. As I write, they are recovering rapidly but it is still a matter of luck as to whether one gets them as a Quartet or merely as a Trio. (Copyright Exchange).

(Editor's Note) By co-incidence we received another 'parody' on Mr. Tyn Phoill's articles. It being longer, we have left it for the next issue.

\* \* \* \* \*

#### THE PERSONNEL OF SOME EDISON DANCE BANDS

by Gerry Annand

#### JOSEPH SAMUEL'S MUSIC MASTERS

Jules Levy &amp; another, clarinets

Joseph Samuels, violin

Joe Tarto, clarinet &amp; bass sax

Harry Raderman, trombone

Larry Briers, piano

Unknown, drums

#### SEVEN BLUES BABIES

Tommy Gott, clarinet

Sammy Lewis, trombone

Larry Abbott, alto sax &amp; clarinet

Bill Wirges, piano

Harry Reser, banjo

Tom Stacks, drums

Jimmy Johnson, bass sax

#### CHARLIE SKEETE & HIS ORCHESTRA

Leonard Davis, trumpet

Clifton Clover, tenor sax

Joe Jones, banjo

Tommy Benford?, drums

Gene Johnson, alto sax

Charlie Skeete, piano

Unknown, brass bass

#### VAN EPS TRIO

Fred van Eps, banjo

Felix Atndt, piano

Eddie King, drums

#### RUDY WIEDOFT'S PALACE TRIO

Rudy Wiedoft, alto sax

Mario Perry, accordion

J. Russell Robinson, piano

# RAGTIME RASTUS

by EDWARD MURRAY-HARVEY

A lady in the village where I live(when not in Norwich) knows of my interest in things gramophonic and always goes to local jumble sales with me in mind. She often brings me old records, but the day she brought me Ragtime Rastus and the Boxers is a day which I shall always remember.

An olive-green cardboard box had the lid off and revealed some gaily-painted toy figures about four or five inches tall and some black-painted mechanisms. "I don't know how it works", said my friend, "But the lady who gave it to me says it is something to do with a gramophone.

Luckily I noticed that the lid of the box was pushed underneath. I retrieved it and found the instructions printed upon it. "TALKING MACHINE TOYS" - Automatic Novelties for Talking Machines" it said. "These toys do not fit Edison machines with thick records." (By thick we assume they meant Edison Diamond Discs.)

In reality it was a small platform which is suspended over the turntable, on which the figure of Rastus, in a smart red and yellow outfit, dances to the accompaniment of the gramophone, his mechanism being activated by the turntable spindle.

Alternatively the boxers circle around each other striking blows..

According to the makers, the National Company of 167, Oliver Street, Boston, Mass, U.S.A., the toy was patented 16th. March, 1915 and this particular outfit cost two dollars. Other items available were, "The Fighting Roosters" at two dollars and (fancy this for amusing the children) "Uncle Sam and the Booze Bottle" at a dollar seventy-five. No wonder that prohibition was necessary some five years later!!

\* \* \* \* \*

## ROBEYPHONE

Herr Schenker of Zurich has written to say that the motor of the Robey gramophone about which Mr. Lister raised a query in the Hillandale News of August 1966 is made by the Paillard company. He sent some fine photographs of Paillard and Thorens trade marks for Members to use as identification purposes. As the illustrations for this issue had been prepared already, we shall print Herr Schenker's letter and illustrations in the April issue.

\* \* \* \* \*

## EASIBINDERS

These convenient binding covers for the "Hillandale News" are all sold.

### "GEM KEYS"

Flat keys for early Edison 'gem' phonographs, sold by Mr. George Frow, are now all sold. Should either of the above items be available again, an announcement will appear.

\* \* \* \* \*

"The Hillandale News" is the magazine of the City of London Phonograph and Gramophone Society. Secretarial and Editorial address, 19, Glendale Road, Southbourne, Bournemouth, Hampshire, England.



**Concert  
Tapering Arm  
Zon-O-Phone**



**Price - \$40.00**

### **CONCERT GRAND TAPERING ARM ZON-O-PHONE**

**Motor**—Two springs; plays three large records with one winding; can be wound while playing.

**Cabinet**—Hinge top, handsome quartered oak, polished by hand four times, 15 inches long, 15 inches wide, 8½ inches high.

**Sound Box**—Zon-o-phone.

**Tapering Arm Attachment**—Complete.

**Horn**—Morning glory, red, blue or green, 27 inches long, 22½ inch bell.

**Turntable**—10 inches. Any size record can be used on this instrument.

**Needles**—200 with two-part box for new and worn needles.

**Concert Grand  
Tapering Arm  
Zon-O-Phone**



**Price - \$50.00**





## ROYAL GRAND TAPERING ARM ZON-O-PHONE

**Motor**—Three springs, plays five large records with one winding, can be wound while playing.

**Cabinet**—Mahogany, hinge top, 16 inches long, 16 inches wide, 9 inches high. Finish and polish the best that can be had.

**Sound Box**—Zon-o-phone.

**Tapering Arm Attachment**—Complete.

**Horn**—Morning glory, polished and finished like cabinet, 27 inches long, 22½ inch bell.

**Turntable**—11½ inches. Any size record can be used.

**Needles**—200 with two-part box for new and worn needles

Royal Grand  
Tapering  
Arm  
Zon-O-Phone

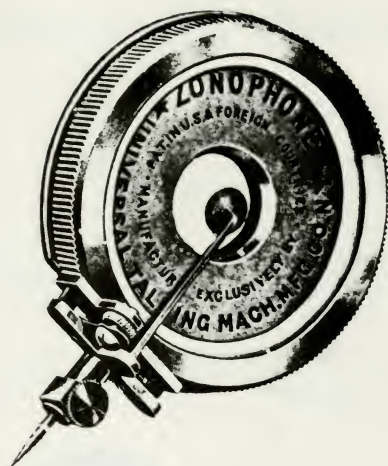


Price \$75.00

### TAPERING ARM HORNS

No. 1—Morning Glory Horn, bell 17 inches	-	-	-	\$ 3.00
No. 2—Morning Glory Horn, bell 22½ inches	-	-	-	5.00
No. 3—Morning Glory Horn, mahogany or oak finish	-	-	-	10.00
No. 4—Morning Glory Horn, all brass	-	-	-	12.00
No. 5—Morning Glory Horn, brass, nickel-plated	-	-	-	13.00

## Zon-O-Phone Sound Box



Will not scratch,  
does not blast

**G**OOD results cannot be obtained from a poor Sound Box, no matter how perfect the Record may be. The Zon-o-phone Sound Boxes are superior at every point—louder, clearer, more musical than any other. Every instrument in the band stands out clear and distinct.

If you are not perfectly satisfied after hearing the Zon-o-phone Sound Box return it and we will refund your money.

**Price - \$5.00**

## Tapering Arm Attachments complete with Sound Box and Horn

No. 1—Morning Glory Horn, 18 inches long, 17 inch bell	-	\$13.00
No. 2—Morning Glory Horn, red, blue or green, 27 inches long, 22½ inch bell	- - - - -	15.00
No. 3—Morning Glory Horn, oak or mahogany finish, 27 inches long, 22½ inch bell	- - - - -	20.00
No. 4—Morning Glory Horn, all brass, 27 inches long, 22½ inch bell,		22.00
No. 5—Morning Glory Horn, brass, nickel-plated, 27 inches long, 22½ inch bell	- - - - -	23.00